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Ex Antiquitatis Angiportibus



The
Plays
of
Maevonius *suus*

Part, Home Books

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The Plays of
MAEVONIUS



UNDER the above title an American writer (Thomas Dunkin Paret, of Stroudsburg, Pennsylvania,) has produced a series of classical plays. The assumed name of the author and the Latin motto are intended to hint that the plays are the work of a late Roman Dramatist, enamored of Greek culture. The actual composer has written with the idea of putting classical subjects in forms not distinctly modern or American, yet to some extent free from both the ancient and the middle age spirit.

All of these plays contain such serious thought as to fit them for quiet reading, yet all are suited to scenic and spectacular display. They are so worded and cadenced as to give scope for elocutionary effort.

In addition to his original work the author also offers an adaptation of Kingsley's great novel—Hypatia—and short adaptations from Thomas Hardy, Erechman-Chatrian and Bret Harte.

Managers, producers and actors are invited to communicate with the author at the address above named.

TROPHONIUS

DRAMATIS PERSONAE

Trophonius.....	An Oracle
Sandoces.....	An Athenian Gallant
Nycteis.....	A Companion of Sandoces
A Slave of Sandoces	
The Chief of Boeotarch.....	The Ruler of Boeotia
Ampelos.....	} ----- Officers of the Boeotarch's Court
Enarchas.....	
First Peasant	
Second Peasant	
First Soldier	
Second Soldier	
Broteas.....	A Servant of Trophonius
School Boys, Peasants, etc.	
Hesione.....	The Sister of Nycteis
The Serving Maid of Hesione	
Acilia.....	The Daughter of Hesione
First Market Woman	
Second Market Woman	
Third Market Woman	
Soemis.....	The Daughter of the Boeotarch

ACT 1

Scene 1—The Market Place of Tanagra
Scene 2—A Tavern in Tanagra

ACT 2

Scene 1—The Court of the Boeotarch

ACT 3

Scene 1—The Home of Acilia

ACT 4

Scene 1—The Foreground of the Trophonian Cave

ACT 5

Scene 1—The Court of the Boeotarch

ABSTRACT

The play opens in the market place of Tanagra, where Boeotian peasants, soldiers, school boys and market women banter each other in a style well described by the Athenian gallant, Sandoces, who tells his companion, Nycteis, that the Boeotians are not as dull as they seem, that they really have a keen wit. Nycteis derides Sandoces for this opinion, telling him he only thinks so because a peasant has discovered that his mission is to buy fighting cocks in the Tanagra market, just as if all Athenians

did not visit Tanagra for that purpose and that Sandoces had not disclosed his errand by wearing a gaffe pinned to his breast. Sandoces retorts that Nycteis is too wise, and Nycteis replies that Sandoces is too artificial. In this distinction is to be found the philosophy of the play.

The second scene of the first act takes place in a tavern at Tanagra, where Hesione, the sister of Nycteis, is waiting for the return of her lover, Sandoces. Hesione and her maid discuss the reason for such a long absence and the difference between lovers and brothers. Hesione declares she would rather have her lover right merry and right wicked than so sadly chaste as her brother. Sandoces returns, bringing the fighting cock as a present to Hesione. Afterwards Nycteis enters and these three, with the maid of Hesione and the slave of Sandoces, argue and chaff each other as to the identity of the cock, which proves to have been an Athenian cock, brought down from Athens on the same ship which brought Sandoces and his companions, and which was sent to Boeotia to have the Tanagra seal of fashion set on him by an Athenian.

The events of the second act take place in the Court of the Boeotarch, where the ruler and his advisers discuss fame and revenue. A herald announces the approach of visitors from Athens who seek an audience and crave permission to visit the Cave of Trophonius. The Boeotarch gives orders for admittance, but tells his Court that, whether it be grand or not, it must assume an appearance of grandeur, therefore everything must be posed as if for a grand function.

The Court attendants pose, the herald sounds and the great doors are flung open, whereupon no one enters but Soemis, the young daughter of the Boeotarch, carrying a kitten. The Boeotarch exclaims, "What! A child and a kitten at a royal audience!" The child answers, "I am thy child and the kitten's mother is a queen." The Boeotarch attempts to place the function on a plane of seriousness and dignity, and orders a nobleman to remove Soemis. The saucy girl insults the great noble, amuses and struggles with the courtiers, and teases her father. At last Soemis is led away and the retinue again pose for the entry of the Athenian nobles. Sandoces and the Boeotarch engage in high toned discourse till Sandoces discovers his friend, Nycteis, abstractedly gazing at a golden sandal which Soemis has removed from her bare foot. The attention of the Boeotarch being diverted to Nycteis, he describes him as a man all intellect, a great man, abstracted from the little things of life. The saucy Soemis prevents any interview between her father and Nycteis till the Boeotarch orders the servants to drag her away. She breaks loose from them and gives her sandal to Nycteis, telling him if he will be good he shall some day kiss the foot that held the sandal.

The third act is laid at the home of Acilia, the daughter of Trophonius. Soemis, who wants to spy on the house, pretends to be looking for her kitten in the garden, and has a saucy interview with Acilia. Acilia is striving to keep the garden free from intruders, so her father, worn out by playing his role of oracle in the cave, can take the fresh air. Broteas, the slave of Trophonius, watches the gate while Acilia and Trophonius talk. Hesione and her maid appear, and, later, the slave of Sandoces, who has followed his sweetheart, the maid of Hesione. Hesione meets Soemis and talks with her. The maid and the slave flirt. Soemis spys on them all, and Hesione, overhearing her questions, declares that she and Sandoces will wed, that the slaves, also, shall be wed, and the act ends with a soliloquy of Hesione, who wonders at the precociousness of Soemis and the shallowness of that nature which her brother, Nycteis, is doomed to think profound.

The scenes of the fourth act take place in front of the Trophonian Cave, where visitors waiting entrance discuss their needs and the inconsistencies of life. The market woman and the soldier dispute, because the woman measures her beans in the helmets of the soldiers, and the soldier complains that heaven did not fit his head to his belly. Sandoces questions many who have been counselled by Trophonius, and finally meets both Nycteis and Sandoces, who relate their experience. Hesione discovers her lover and her brother in converse with Soemis, who has disguised herself as a peasant child. She rallies them on their conduct and leads the girl away, only discovering her identity after the men have departed.

The action of the fifth act takes place in the court of the Boeotarch, where the ruler is discussing affairs with his councillors when Sandoces brings in Acilia (the daughter of Trophonius) and Broteas, as captives, accusing them of conspiracy with Trophonius. Sandoces urges the ruler to investigate the cavern and uncover the frauds by which the simple and confiding are deceived. The ruler defends Trophonius, and declares that through all time answer to prayer was a thing not really desired, the human race, even though unbelievers in the Gods, craving most the opportunity to pray and to confess.

Trophonius is then brought in as a captive and declares that now, in the fit presence of his ruler, he will tell who and what he is. This revelation the Boeotarch forbids. Hesione then discourses on the inconsistencies of men and things, and exposes the yielding of her supposedly serious and intellectual brother to the childish charm of a roadside peasant girl, who is then made to cast off her disguise and is revealed as the daughter of the Boeotarch.

PRAXITELES

DRAMATIS PERSONAE

Praxiteles	-----	A Sculptor
Callias	-----	A Prince
Diogenes	-----	The Cynic
Scaurus	-----	An Athenian
Memmius	-----	An Athenian
Cleon	-----	A Courtier in the retinue of Callias
Lucius	-----	A Courtier in the retinue of Callias
Menas	-----	A Mason, the father of Eugia
Eugia	-----	A Servant to Praxiteles
Althea	-----	The Mother of Eugia
Velina	-----	The Wife of Praxiteles
Nyctelia	-----	A Friend to Eugia
Marcia	-----	A Great Lady
Flora	-----	An Attendant on Marcia
Laco	-----	A Male Attendant

ACT 1

Scene 1—The Studio of Praxiteles
Scene 2.—A Quarry on Pentelicus

ACT 2

Scene 1—The Studio of Praxiteles
Scene 2—A Banquet Room in the House of Praxiteles

ACT 3

Scene 1—The Fountain of Salmacis
Scene 2—An Ante Room of the Studio
Scene 3—The Home of Althea

ACT 4

Scene 1—The Ante Room of Praxiteles
Scene 2—The Ante Room of Praxiteles, (Two Days Later)

ACT 5

Scene 1—The Studio of Praxiteles
Scene 2—The Fountain of Salmacis
Scene 3—The Studio of Praxiteles

ABSTRACT

Praxiteles, despondent over his work, is confronted with his crippled child, whose deformity shames and angers him. He is then encouraged by his Prince, Callias, and

soothed by his servant, Eugia, but is again confronted with his deformed child, whose defects remind him of the mother's physical perfections.

In the second scene Praxiteles visits the quarry to select the marble for his masterpiece. The Prince applauds the proposed work while Diogenes rails at it.

In the first scene of the second act Velina, the beautiful wife of the sculptor, studies her husband's works and bewails the fact that he can do so much with lifeless stone and so little with her own living self.

The second scene of this act shows the sculptor and his friends at a gay banquet, where the new statue is discussed. During the feast a drunken quarryman backs his cart up to the door of the studio and drops the stone for the new statue on the sleeping wife and deformed child, both of whom are killed.

In the first scene of the third act Diogenes rails at the girls around the fountain of Salmacis, telling them that the state needs their bodies for models just as it needs the bodies of men for its wars. In the second scene Diogenes and the courtiers wait in the ante room of Praxiteles while girls offer themselves as models.

The third scene takes place in the home of Eugia, where her father and mother discuss the great statue, and where the father declares he will do his humble work, as a mason, as faithfully as if it were a great work for the state. Eugia enters and reveals to her mother her interest in the sculptor whom she so humbly serves. Eugia's friend and her mother scheme to have Eugia secure a choice as model.

The fourth act opens on the last day for a choice, with no satisfactory model found. Eugia's mother comes to tell the sculptor that Eugia is sick and cannot work. The sculptor is despondent. The Prince ushers two females in to Praxiteles. One offers herself as a model—the other is her servant. The model is partly uncovered by her servant, but keeps her face veiled. While the model retires with the sculptor the Prince flirts with the waiting maid. During the second scene the prince renews his flirtation with the maid, and maid and mistress depart without revealing themselves, though they receive from the sculptor fragments of a finger from one of his statues in order that they may identify themselves.

The fifth act opens with a visit to the studio by the prince and officials of the state, the latter of whom anger Praxiteles by their criticisms. Praxiteles confides his feelings to Eugia.

In the second scene the Prince and the sculptor are found near the fountain of Salmacis, where they think they have identified the model and her maid. The women they suspect are Marcia and her maid Flora, whose garments, left for repairs with the mother of Eugia, had been borrowed by Eugia and her friend when they visited the studio in disguise. Marcia and Flora unveil, disclosing age and ugliness, to the great disgust of Prince and sculptor.

In the last scene Diogenes, the Prince and the courtiers discuss the success of Praxiteles, who waits impatient for the disclosure of his model. Eugia enters in her usual guise as the sculptor's servant, while Nyctelia, her friend, also enters and identifies herself by producing her share of the marble finger. Praxiteles interrogates the maid as to her mistress and Nyctelia declares she saw her in the studio that very day. She places Eugia in the attitude of the new statue and Praxiteles recognizes her.

Callias declares that she who was found fit for the sculptor's model should be the Prince's bride, and he offers himself to her.

Eugia declares that she was promised the sculptor's greatest work. Diogenes places the laurel crown on the heads of various statues, leaving the new one to the last, which he says Eugia hails as best not because really the best but because it reveals her own fairness. Praxiteles strikes off the head from the statue, because it embodies a trick.

The Prince then awards Praxiteles, himself, to Eugia, saying that the man is his own greatest work.

PANDORA
(An Episode in Atlantis)

DRAMATIS PERSONAE

Pandora	A Priestess
Chinqui	A Vestal
Valde	A Vestal
Nelodee	A Vestal
Melarisse	A Vestal
Aclerette	The Girl
Andar	The Man

ACT 1

Scene 1—The Home of the Vestals
Scene 2—The Home of the Vestals

ACT 2

Scene 1—The Ice Cliffs

ACT 3

Scene 1—A Mountain Pass
Scene 2—The Home of the Vestals

ACT 4

Scene 1—The Hut of Andar
Scene 2—The Home of the Vestals

ACT 5

Scene 1—A Glacial River
Scene 2—The Home of the Vestals
Scene 3—Pandora at the Altar
Scene 4—A Glacial River
Scene 5—The Ocean Fog
Scene 6—The Home of the Vestals

ABSTRACT

Pandora, the Priestess, lives with her Vestals on the lost isle of Atlantis. Men are unknown. History is unknown. The women live in an unchanging, dull happiness, knowing nothing save their own sensations and what they glean from the strange scenes around them; though Pandora, as their Priestess, instructs them from her one book, which she, herself, only vaguely understands, and which has many pages torn out and many words defaced or illegible. This book proves to be the last of the Sybilline books

and Pandora the last of the Sybils, transported, she knows not how, to the strange island of Atlantis.

Andar the man, is shipwrecked and escapes in a small boat which drifts on the shore of Atlantis. He finds a tunnel in the ice cliffs surrounding the island—a tunnel eaten out by the warm waters which flow to the sea from an internal volcano. He makes his way through this tunnel and penetrates the interior of the island.

Under their apparent placid content a feeling of unrest and wistfulness arises among the women, and under the stress of this feeling the Priestess and the Vestals sometimes stray up the ravines which radiate from their happy valley, and struggle to the tops of the barren passes which lead up and away from it.

In one such excursion, more venturesome than usual, Pandora crosses the highest mountain barrier and descending the other side finds Andar, prostrate and in delirium, he having just landed from his small boat. Pandora does not know if it is a monster or a god—of man she has never heard.

In his delirium Andar talks of Marcia, and Pandora vaguely learns there are such things as women and that Marcia and she, herself, are women. She learns that Andar has wronged Marcia and wishes that she, too, might be wronged.

She brings food and drink to Andar who completely recovers and then a secret intercourse begins.

Eventually two of the Vestals light on the path made by the feet of Pandora in her visits to Andar. It leads them to a hut where they discover a helmet, which they mistake for an ant's egg, and also they find a sword. The dropping of the sword awakens a strange, wild cry, and the Vestals fly in fright, but, returning, find an unknown object which proves to be a baby. Pandora and Andar, who have heard the babe's cry approach the hut. Pandora soothes the child and Andar discovers the Vestals in the hut. Pandora is indignant at the Vestals and jealous of Andar—upbraiding all of them with their deceit.

In the explanation which follows the Vestals learn for the first time that there are such things as men, women, wives, husbands and babies. They declare that they, too, will be fathers and that Andar shall be their husband.

Andar becomes satiated with his unchanging happiness and longs for the companionship of men. Pandora discovers his restlessness and is told that he has placed a letter with his signet ring, in a sealed bamboo, and launched it on the river, hoping it might float to sea and reach his friends.

The final act shows that Andar's missive had been discovered and the arrival of men, in quantity, had changed the once manless isle to a natural abode of the race. At last the usual conflict arises between the sexes and each angrily asserts its claims. Then peace is made and the decision is arrived at that they will no longer dispute—that the men will not again seek the world they have forsworn, and that the women will desert their homes of tranquil peace, both journeying up stream to new lands where they can work and love together. When the boats and the rafts are ready a cry is raised that Andar has fallen in the flood. Boats and rafts are cast off and are swept rapidly away down stream, out of sight, leaving the women once more to themselves.

The escaping men are lost in fog and ice and finally the last load, after curses and denunciations of fraud and deception, fight with their swords on the floating raft till the last man is killed.

Left long alone the women deplore their lot, and Pandora, ever studying her sacred book discovers a letter hidden by Andar between its pages. This letter tells them that the men had grown sick of tiresome beauty and happiness and that the abandonment was deliberate and final.

They learn the meaning of still more new words—traitor, deceit, delusion, despair, wait, pray!

HERMES

DRAMATIS PERSONAE

Baubo	A Rustic
Gallonius	The Father of Baubo
Hemona	The Mother of Baubo
Battus	A Shepherd, (Touchstone)
Baucis	The Swine Tender for Hemona
Cecropius	A Roman Senator
Erysiethon	The Son of Cecropius, (A Tearer-up of the Earth)
Hersa	A Daughter of Cecropius
Aglauros	A Daughter of Cecropius, (Envy)
Pandrosos	A Daughter of Cecropius, (The All-Bedewing)
First Huckster	
Second Huckster	
Shop Keeper	
Acesta	A Roman Matron
Semiramis	The Slave of Hersa
The Door Keeper	

ACT 1

- Scene 1—The Porta Capena, Rome
- Scene 2—The Swamp, by Night
- Scene 3—The Hut of Gallonius

ACT 2

- Scene 1—The Atrium of Cecropius
- Scene 2—The Apartment of Hersa

ACT 3

- Scene 1—The Hut of Gallonius
- Scene 2—Empty House in the Vineyard of Gallonius
- Scene 3—The Swamp, by Daylight
- Scene 4—The Swamp, by Night

ACT 4

- Scene 1—The Apartment of Hersa

ACT 5

- Scene 1—The Museum of Cecropius

NOTE—The second scene of act three should reproduce the well known painting by Paul Thumann—"Art Wins the Heart."

ABSTRACT

The play opens in a public square at Rome, where the populace have gathered to celebrate the festival of Mercury—the Roman Hermes. Gallonius and Hemona, peasants of Greek descent, mingle in the throng, bringing with them their gawky son, Baubo. The crowd ridicule him and his parents for their uncouthness. Acesta and Hersa, a Roman matron and the daughter of the Roman Senator, discover Baubo,

asleep, and think they see a likeness to the Hermes. In the second scene Baubo, interested by some tale of Hermes visits a swamp, at night, for some glimpse of him, and Hersa, who has wandered from the home of Acesta, gets lost and reaches the swamp.

In the third scene Hemonia unpacks an old chest and reveals her heir looms. The sight of these gives rise to a discussion concerning the origin of the family, its history, its present condition and the contrasts between the humble and the rich. Their neighbors deride them because of their visit to the festivities in Rome, and Baubo and his parents resent the ridicule and assert their own value.

Hemonia discovers that Baubo has been attracted by Hersa, and as the scene closes, by a few deft changes in their vesture and the use of relics from the old chest, Hemonia transforms her husband into the likeness of a patrician and her son into a likeness of Hermes.

The first scene of the second act is devoted to a visit which Hemonia pays to the atrium of Cecropius and the room of Hersa, in hope of finding out what sort of being the girl is who has attracted the fancy of her son. She succeeds in drawing out many of Hersa's romantic ideas, and learns of her interest in Baubo when she found him asleep after the festival, and also learns of her visit to the swamp.

In the third act Hemonia tells her son of her visit to Hersa, and encourages him in his fancy for her. She chides him for his humility and tells him that Paris was only a Shepherd yet gained the love of both Venus and Helen. She reminds him that, by a few trivial changes, she had made them assume the appearance of their betters, and admonishes Baubo that he must transform himself. The father asserts that possibly they have been overproud and sunk too low—that it is one thing to disdain the trappings of the rich and another to overlook the niceties which underlie the trappings.

In the second scene of the third act Baubo is seated in the empty house in the vineyard of Gallonius, while Baucis, the female swine tender, stands at the doorway. Baubo relates the story of Baucis and Philemon which is depicted on the vase he is handling. Hersa unexpectedly takes the place of the swine-herder and Baubo, in confusion, drops the vase and breaks it. Hersa rushes in to help Baubo pick up the pieces and during this operation, lengthened out by their attempt to patch the pieces together, a flirtation begins. Hersa accuses Baubo of undoing his work like Penelope of old, so as to prolong the task. Baubo induces Hersa to relate the tale of Penelope. He also persuades her to revisit the swamp, at night, in hope of seeing Hermes.

In the fourth act Baubo visits the home of Cecropius in hope of meeting Hersa, but only finds the envious sister, Aglauros.

The last act takes place in the Museum of Cecropius, where preparations have been made to install a statue of the Flying Mercury which has been dug up in the vineyard of Gallonius. When the museum is left deserted Baubo enters in the disguise of an old man, penetrates the alcove where the statue is to be placed arrays himself as the Flying Mercury and poses. Pandrosos then enters and accosts the various statues in the museum, finally drawing aside the curtain and examining the alcove where Baubo tries to stand motionless. She thinks it moves and withdraws—then enters again, so hastily that Baubo has not time to resume his pose and therefore kneels. Pandrosos flies. Baubo then approaches the statues in the museum and mimics the apostrophes of Pandrosos. Aglauros then enters—opens the curtains which shield the alcove and seats herself opposite in a shaded corner. Baubo launches into a bitter invective against Aglauros during which she slowly stiffens into a stone statue of Envy, which Baubo places on the pedestal next that reserved for the Mercury. Hersa then enters with her maid whom she orders to draw the curtains from the alcove. Hersa recognizes the cap of Baubo and the ring which Hermes, as she thinks, stole from her by moonlight in the swamp. Taking these with her she disappears in the alcove.

Cecropius summons his daughters to greet the new statue, but Pandrosos is the only one to appear. She declares she does not know where her sisters are—that she only went to take a peep at that sweet statue in the alcove and when she returned her sisters had disappeared. Cecropius tells her that she raves—that the statue still is in the street—at which she draws the curtains and discloses Baubo on the pedestal in the pose of the Hermes, and Hersa leaning against the statue of Envy into which Aglauros has been transformed.

AESCULAPIUS

The Drop Curtain Should Reproduce the Painting
"A Visit to Aesculapius"
by E. J. Poynter, R. A.
in the
Chantrey Room
at the
South Kensington Museum
London.

DRAMATIS PERSONAE

Aesculapius	-----	A Learned Physician
Panaetius	-----	A Ruler of Sparta
Pentheus	-----	A Young Athenian
Rhoeteus	-----	A Young Athenian
Telemon	-----	A Young Athenian
Zeno	-----	A Young Spartan
Aristo	-----	A Fruit Peddler
Nepos	-----	A Servant of Panaetius
Maevius	-----	An Athenian Exquisite
Melissa	-----	The Second Wife of Aesculapius
Lalage	-----	A daughter of Aesculapius by his First Wife
Arria	-----	A Female Servant to Aesculapius
Veritas	-----	The Wife of Aristo
Mania	-----	A Dancing Girl
Chloris	-----	A Dancing Girl
Eugia	-----	A Flute Player
Hestia	-----	A Tympanist

ACT 1

Scene 1—The Shrine of Aesculapius
Scene 2—Room in the House of Aesculapius

ACT 2

Scene 1—Dining Room of Pentheus
Scene 2—The Altar of Hestia

ACT 3

Scene 1—The Shrine of Aesculapius
Scene 2—Room in House of Aesculapius

ACT 4

Scene 1—The Home of Aristo and Veritas

ABSTRACT

The servants of the Healer and the Ruler make a jest of the wisdom of their masters, counting it as little compared with their own plain common sense. The masters discuss the relative merits of law and medicine. The Ruler is introduced to the wife and daughter of the Healer, whose seriousness is made a jest of by both.

Pentheus, a fashionable young Athenian, entertains his Spartan friend, Zeno, and, after Pentheus has declared Aesculapius to be the greatest man of Athens, he and his family are gossiped about by the host and his gay guests.

They all pay a visit to the Altar of Hestia, whose fire is to be rekindled by Aesculapius, after it has been allowed to die out, owing to the carelessness of a vestal who has admitted a lover to the shrine and fallen asleep in his arms. Aesculapius rekindles the fire with a burning glass. The Priestess leads out a shrinking figure, heavily veiled, and denounces her as the culprit. She is at once recognized by her robe as Lalage, the daughter of Aesculapius, but being unveiled is discovered to be a stranger.

The curtain rises at the third act on a tableau representing "A Visit to Aesculapius," as pictured on the drop curtain. After the nymphs of the picture have consulted Aesculapius, at his shrine, a variety of visitors approach seeking both medicine and advice and confessing their weaknesses. When the tired physician declares he will see no more visitors his wife and his daughter take his place, each in turn, after disguising themselves. Last of all Arria, the female servant, seats herself at the shrine and gives advice to the patients.

Aesculapius discovers the actions of his family who defend their doings. Melissa, the step-mother of Lalage, discovers the robe left near the altar by the matron whose daughter had been falsely condemned, and thus learns that Lalage was the real culprit.

The old friends and their servants again discuss the relative merits of law and healing and decide to visit the new altar raised near the Parthenon "To the Unknown God." Arria tells them of a living oracle and they decide to visit her. This entails a visit to the home of the Fruit Peddler, where they have an interview with his wife, Veritas. The Healer and the Ruler find the fashionable young Athenian, Pentheus, under the grape arbor at the house of Aristo and Veritas, where he is drinking wine in company with his Spartan guest, Zeno, and with the dancing girls. The Healer and the Ruler reprove them for their light living and the gay crowd defends its conduct. As the wise men approach the cottage of the Fruit Peddler they discover their own servants, Nepos and Arria, amusing themselves with a charcoal caricature on the white wall of the cottage, and, reproving them for such waste of time, draw out from both servants their views of life. Last of all they find Veritas and draw from her the whole story of her life. After comparing the contradictory views of all these characters they decide that they have themselves probably sacrificed wisdom to knowledge.

PHILAMMON

(A Dramatic Version of Kingsley's "Hypatia")

DRAMATIS PERSONAE

Philammon	-----	A Young Monk
Pambo	-----	The Abbot
Arsenius	-----	An Emperor's Tutor
Raphael Ben Ezra	-----	A Jewish Agnostic
Orestes	-----	A Roman Prefect
The Amal	-----	A Viking
Wulf	-----	A Scandinavian Warrior
Eudaemon	-----	A Porter
Miriam	-----	A Jewess
Pelagia	-----	A Wanton
Hypatia	-----	A Priestess of Dying Faiths
Judith	-----	The Wife of Eudaemon
Victoria	-----	A Christian Maiden

Students, Monks, Jews, Roman Slave Girls,
Pelagia's Girls, Street Populace, Etc.

ACT 1

Scene 1—The Laura
Scene 2—The Nile
Scene 3—The Amal's Barge

ACT 2

Scene 1—A Street in Alexandria
Scene 2—Hypatia's Academy

ACT 3

Scene 1—The Chamber of the Gods
Scene 2—Eudaemon's Apartment

ACT 4

Scene 1—The Theatre
Scene 2—Hypatia's Room

ACT 5

Scene 1—A Street in Alexandria

ABSTRACT

Philammon, a young monk from the monastery in a desert beyond the Nile, of which Pambo is the abbot, returns to the monastery garden after his search for firewood. He brings with him, hidden under his cloak, a painted vase which gives him his first knowledge of woman. Then, he rebels at the reproofs of the abbot and declares he will see the world for himself. Pambo objects, but yields to his appeals and to the arguments of Arsenius, who has seen much of the great world, and Philammon leaves the monastery in his little boat.

This boat is capsized against the Amal's barge and the young monk is hauled on board it among the Scandinavian warriors and the girls of Pelagia. Disputes arise as to whether they shall continue their voyage up the river in search of Asgard, the City of the Gods, or drift down in search of pleasure. They turn and sail down stream towards Alexandria. At Alexandria Philammon is left to shift for himself, but before the crowd separates Pelagia and Philammon are mutually attracted and Pelagia is struck by the resemblance of Philammon to herself.

Philammon then meets Eudaemon, the Porter, who initiates him into some of the life of Alexandria, telling him, among other things—about Hypatia.

The second scene of the second act shows Hypatia in her academy, in a period of despondency, just before she lectures. She becomes still more depressed when she catches sight of Miriam, the Jewess sorceress, who has been haunting her steps.

Orestes, the Roman Prefect, calls on Hypatia, telling her that her worst rival, Pelagia, has gone up the Nile with the Amal, and Orestes leaves a letter in which he offers to make Hypatia his bride and the ruler over an Egyptian empire.

Raphael, the Jewish Agnostic, in love with Hypatia seeks her in disguise because he is a Jew and the Jew's quarter has just been sacked. Then Pelagia and her girls and the Amal with his Scandinavian followers take seats in the audience room. Hypatia begins her discourse, affronting Pelagia but winning the approval of Wulf, a leader among the warriors of the Amal. Then she speaks scornfully of the Christian religion, and affronts Philammon. The audience breaks up in disorder and Philammon alone remains. He confesses his ignorance to Hypatia and beseeches her to teach him.

The first scene of the third act takes place in the Chamber of the Gods, where Hypatia, doubtful and despondent, addresses the different Gods, seeking a sign. Miriam the sorceress, gains admittance and taunts her, promising to give her a sign, and telling her that she can call up Apollo for her. Hypatia agrees to visit her.

The next scene occurs at the apartments of Eudaemon, where he with his wife, Judith, are at supper having Philammon as a guest. Miriam enters and bids the slave girls who follow her to bring fowls and wine. She induces Philammon to drink and excites his imagination by her talk of Hypatia. She drugs the wine of Eudaemon and still further excites Philammon with wine and music. Hypatia appears at the door, having come under promise of having Apollo raised for her, and Miriam succeeds in so posing Philammon that he seems to be Apollo. Hypatia is so overcome with her long expectation and with the effects of incense and light that she is deceived and accosts Philammon as Apollo. Philammon welcomes her rapturously, and then under the influence of a cross held up to him by Judith, the Christian wife of Eudaemon, spurns her, and leaps out of the window.

The fourth act opens in the theatre where Orestes is giving an entertainment to the populace in hope of getting them to proclaim him Emperor. He has Hypatia seated with him and makes an address to the people. Then Pelagia appears as the star of the festival and dances the dance of Venus Anadyomene. Philammon hails Pelagia as his sister and urges her to fly with him, but she is carried off by the Amal and his warriors. Orestes resumes his speech and tells the people that the Roman Emperor has been defeated and suggests a separate ruler for Africa. Dissenting voices declare that the Emperor has been victorious, and there arises a great tumult during which the guards of Orestes escort him and Hypatia safely from the theatre.

In the fourth act Raphael interviews Hypatia and tells her of his marriage and of his conversion to Christianity.

The last act shows the streets of Alexandria in the throes of a popular tumult. A chariot appears in which Hypatia is seated splendidly arrayed, and her friends and students flock around her. Then a riot begins, in which all parties share; Jews, Christians, Roman Soldiers and town's people; but the Monks, who have planned the riot, are victorious, and Hypatia is seized, torn from her chariot and dragged up the steps of the Caesaraum and through its iron gates which are closed behind her, while her fighting friends are beaten back, unable to rescue her from a brutal death.

THE THREE STRANGERS

Adapted from *The Wessex Tales* of Thomas Hardy

DRAMATIS PERSONAE

Shepherd Fennel
Mrs. Fennel
The First Stranger
The Second Stranger
The Third Stranger
The Constable
The Magistrate
The Turnkey
Musicians, Dancers, Shepherds, Rustics

ABSTRACT

The whole action takes place in the living room of a shepherd's hut on an English moor. In this room a christening party is taking place while a furious storm beats upon the house. During the dance three strangers arrive in succession. The first is an escaped prisoner from the jail in a neighboring town, who was to have been hanged the next day. The second is the hangman; unknown to the company, because the local hangman is sick and a stranger has been secured in his place. The third is a brother of the escaped criminal, who is so overcome at the sight of the condemned man and the hangman in close proximity that he arouses the suspicions of the dancers and is afterwards pursued as the criminal.

The hangman joins in the merriment of the christening party and sings a song about his trade, in which song the escaped criminal joins in the choruses. When an alarm is sounded from the castle and pursuers enter the shepherd's hut, the women go up stairs and all the men join the constable's posse and go in pursuit.

The hangman tires of the chase in the storm and returns to the hut, as does later the criminal.

The supposed criminal is at last caught hiding near the hut, and being brought in is soon recognized by the magistrate and the turnkey as being innocent.

The first stranger—the real culprit—escapes.

THE MAYENCE HAM

Adapted from a tale by
Erckman-Chatrian

DRAMATIS PERSONAE

Master Sebald Dick	-----	The Landlord of the Mayence Ham
Gredeh	-----	The Landlord's Wife
Fridoline	-----	The Landlord's Daughter
Christian	-----	A Young Painter, Lover of Fridoline
Father Johannes	-----	A Capuchin
Trievel Rasimus	-----	A Stocking Darner
Dr. Eselkopf	-----	The Village Doctor
The Registrar		
Toubac	-----	A Tinker
Fritz	-----	A Peasant
Yokel	-----	A Peasant
The Watchman		
Roselkasten	-----	The Bandmaster
Servants, Peasants, Children and Villagers		

The action of the play takes place in and near the Hostelry of the Mayence Ham—in its courtyard—in the bed-chamber of the landlord—at the home of Trievel Rasimus, adjoining the Hostelry—at the house of Dr. Eselkopf, and at the Hermitage of Father Johannes.

ABSTRACT

Master Franz Christian Sebald Dick the landlord of the Mayence Ham, gives a great banquet, to which he has invited his intimate friends and also his neighbours, even to the humblest. In a set speech, at the dinner, he glorifies himself—boasting of his success, which he attributes to the sun, as the giver of agricultural prosperity. His hot-headed friend, Father Johannes, takes exception to this speech, and the two engage in a personal combat in which the landlord gets terribly beaten.

Sebald is so injured that he is confined to his bed, where the whole household waits upon him. Trievel Rasimus, the stocking darner, with some of the revellers from the last night's banquet, go in a body to the house of Dr. Eselkopf who exhorts them as to the sin of gluttony and wine-bibbing. The Doctor visits Sebald and prescribes vegetables and water, with total abstinence from wine. Sebald rebels, but submits, and grows thinner and more melancholy, saying that such a life is not worth living. Trievel Rasimus schemes till she is allowed to help nurse him, and at last, being left alone with him, comforts him with some Sonneberg Water, which proves to be good, old wine. Under this treatment Sebald rapidly improves. He brings Fridoline and Christian, the young painter, together and promises Trievel Rasimus a great surprise. Sebald arranges to have a great banquet in honor of his recovery, but is at his wits' end to know how he can get along without Father Johannes, with whom he has been at enmity ever since their affray. Father Johannes is equally at a loss, as the two have for years been inseparable friends. Both are now melancholy, but both are too proud to make advances.

Trievel Rasimus who is very fond of both, and who is indebted to Sebald because he has offered her a home in his house, undertakes to reconcile the two old friends. In this attempt she visits the hermitage of the Capuchin and tells him of the feast, exciting his imagination and his gluttony by a list of the wonderful meats and drinks which Sebald is going to offer. The Capuchin combats the temptation, and denounces gormandizers, though he is greatly moved when he learns that his old friend, Sebald, has kept the seat of honor for him.

Failing to win the Capuchin by these tales Trievel Rasimus then invents the story that Sebald has only issued his invitation to Father Johannes so as to humiliate him—that he has publicly challenged the Capuchin to attend, telling the villagers that the monk does not dare to appear and defend his God. This so angers the Capuchin that he is eager to attend the festival.

When the feast begins Father Johannes is absent, and Sebald in an opening speech upbraids him for his unfriendly conduct, thanking his guests for their faithful remembrance and referring to his own well known long friendship for Father Johannes and to the Monk's relations to Sebald's family and his children.

When Father Johannes appears Sebald rushes to him in delight but is met with a bitter speech in which the monk speaks of the challenge which Sebald has sent him and which he has come to answer. While Sebald is in a state of consternation at this, Trievel Rasimus explains what she has done and says that as Sebald has promised to grant her, on this occasion, anything she may ask, her one wish is that the two old friends shall at once be reconciled.

An exciting reconciliation at once occurs and the feast goes on with music and jollity, ending with the public betrothal of Fridoline and Christian.

THE CONVERT OF THE MISSION

(Adapted from the tale of the same name by Bret Harte.)

DRAMATIS PERSONAE

Stephen Masterton.....	A Revivalist Preacher
Deacon Sanderson.....	An Aid to the Preacher
Sister Jackson.....	A Worker in the Vineyard
Sister Stokes.....	A Worker in the Vineyard
Dr. Duchesne.....	The County's Friend
Jack Frisbie.....	From the Camp at Tasajara
Concepcion.....	A Servant to Masterton
Pepita Ramirez.....	The Niece of the Mission Gardener

The action takes place in the home of Sister Deborah Stokes—under the archway of an adobe house in a small town in Southern California—and in the gardens of the mission and of Masterton's dwelling.

ABSTRACT

In the first scene Sister Jackson and Deacon Sanderson call at the house of Sister Deborah Stokes, where Stephen Masterton had been taken after a mental and physical collapse which occurred during his camp meeting exhortations.

Deacon Sanderson and the brethren who accompany him are vexed at the carnal nursing of the women. Sister Stokes is vexed at the men and says this isn't the time for striving and admonishing. She calls in Dr. Duchesne. The Doctor, not knowing Masterton, accuses him of drinking and riotous living, but, on learning his identity, declares that the effects of his life are practically the same on his body as if he did live riotously. He orders him to take a long rest at some very quiet place.

The second scene occurs at the old house where Masterton is relaxing, in a sleepy town of Mexican and Romanist complexion in Southern California. Here Jack Frisbie, a miner from Tasajara, interviews him, and Masterton confides to him that this lazy life is telling on his constitution, and that, under the influence of flowers, sunshine, fragrance, and a simple diet of bread, chocolate and fruits, he is losing his vigor.

As the preacher gets settled down to his surroundings it occurs to him to sing some of his familiar hymns. In doing this, he becomes aware of an occasional faint accompaniment on the guitar. Failing to catch the tune the guitarist launches into gay music. Masterton becomes curious as to the player and discovers a pretty Mexican girl, on a wall, who is so frightened that she falls off the wall into his arms. She tells him who she is and he goes off with a rose which she has dropped.

At breakfast the next morning, his old Mexican housekeeper, Concepcion, calls his attention to the rose, and he questions her as to the identity of the girl in the garden. He thinks it his duty to convert the girl and sends her a note by Concepcion, asking her to meet him at evening in the garden.

The meeting takes place, but Pepita does not bring her guitar. She expresses her belief that Masterton has sought the meeting so as to make love to her, and when he denies this, and tells her his object is only to save her soul, she runs away.

Masterton returns to his house, discouraged, but excited. He confides in Concepcion, and tells her that it is only the salvation of Pepita's soul that he seeks. While thus protesting, Pepita sings some of Masterton's hymns to a guitar accompaniment, and Masterton, seeking her, finds her again on the wall. When she jumps from this and attempts to escape, the Preacher pursues her through the garden, and, overcome by his love when he catches her, he presses her to his bosom and kisses her.

The last scene, like the first, takes place in the parlor of Sister Deborah Stokes, where she is heard deploring with Sisters Sanderson and Jackson, the backsliding of the Preacher. Dr. Duchesne arrives and is told by Deacon Sanderson that the Preacher has married a foreign female papist and is mixed up in idolatrous rites.

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